

TO MISS NELIE ALEXANDER.

# FLASH AND CRASH

GALOP DE CONCERT

— POUR LE —

PIANO-FORTE,

— PAR —

**SAMUEL P. SNOW.**

SOLE 10



DUFF, 12 M

St. Louis, KUNKEL BROTHERS, Publishers.

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— PAR —

**SAMUEL P. SNOW.**

SOLO, 10



DUET, 12 1/2

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# Flash and Crash

GALOP de CONCERT

Samuel P. Snow.

Op. 85.

Vivo.  $\text{♩} = 76$ .

8. *In octaves ad lib.*

Galop. 8. *Galop.*

510 - 10 \*

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3

First system of musical notation, measures 1-4. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamics: *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *cres.*, *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *sf*, *f*. Pedal marks with asterisks. Fingerings: 4, 5, 4, 1, 3, 4, 5, 4.

4

*f* *p* *f* *p*

Ped. \* Ped. Ped. Ped. Ped. Ped. \* Ped.

8

Ped. \* Ped. \* Ped. Ped. *f* *p* \* Ped. Ped.

8

Ped. Ped. Ped. \* Ped. \* Ped.

8

\* Ped. Ped. \*

*f* *mf*

Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \*

510 - 10 \* Ped. \* Ped. \* Ped. \*

*dolce.*

*p* *f*

*Ped.* \*

*p* *f*

*Ped.* \*

*p* *f*

*Ped.* \*

*f* *p*

*Ped.* \*

*cres.*

*f* *p*

*Ped.* \*

\* 510-10

staccato.

Musical score for piano, staccato. The score is written for piano (p) and includes dynamic markings such as *sf* (sforzando) and *mf* (mezzo-forte). The tempo is marked *staccato*. The score is divided into measures, with fingerings and pedaling instructions (Ped. \*) indicated. The key signature is one sharp (F#). The score is divided into five systems, each containing a treble and bass staff. The first system starts with a piano (p) marking. The second system includes a *sf* marking. The third system includes a *mf* marking. The fourth system includes a *cres.* (crescendo) marking. The fifth system includes a *cres.* marking and a tempo change to 510-10.

The score is divided into measures, with fingerings and pedaling instructions (Ped. \*) indicated. The key signature is one sharp (F#). The score is divided into five systems, each containing a treble and bass staff. The first system starts with a piano (p) marking. The second system includes a *sf* marking. The third system includes a *mf* marking. The fourth system includes a *cres.* (crescendo) marking. The fifth system includes a *cres.* marking and a tempo change to 510-10.



First system of musical notation, measures 1-4. Treble and bass staves with various dynamics and fingerings.

Second system of musical notation, measures 5-8. Treble and bass staves with various dynamics and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with various dynamics and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various dynamics and fingerings.

This repeat is ad lib.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various dynamics and fingerings.

8

First system of a musical score in G major, 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *sf* (sforzando). Pedal markings with asterisks are present at the end of the first and third measures.

Second system of the musical score. The right hand continues the melodic line with some triplet markings. The left hand maintains the accompaniment. Dynamics include *sf*. A bracketed section in the right hand is labeled *In octaves ad lib*. Pedal markings with asterisks are at the end of the first and third measures.

Third system of the musical score. The right hand has a melodic line with some rests. The left hand continues the accompaniment. Dynamics include *p* and *sf*. Pedal markings with asterisks are at the end of the first and third measures.

Fourth system of the musical score. The right hand features a melodic line with eighth notes. The left hand continues the accompaniment. Dynamics include *sf*. Pedal markings with asterisks are at the end of the first and third measures.

Fifth system of the musical score. The right hand has a melodic line with eighth notes. The left hand continues the accompaniment. Dynamics include *p*. Pedal markings with asterisks are at the end of the first and third measures.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The melody begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *f*. There are also performance instructions like "Ped." (pedal) and asterisks (\*) indicating specific points in the music. The score is divided into measures by vertical bar lines.

This musical score is for a scene from 'The Merry Widow' (Act II). It features a piano introduction in 3/4 time, marked 'And. con moto'. The key signature has one flat (B-flat). The score is written for piano (Pia.) and includes a vocal line (Soprano) and a bass line (Basso). The piano introduction consists of a series of chords and arpeggios. The vocal line begins with a melody that is repeated several times. The bass line provides a harmonic foundation with chords and single notes. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The melody is in the treble staff, starting with a forte (f) dynamic. The bass staff provides harmonic support with chords and single notes. The piece includes several measures with fingerings indicated by numbers 1-5. There are also measures with 'Ped.' (pedal) markings and asterisks (\*) indicating specific performance points. The score is presented in a single system.

8.....

First system of a musical score in 3/4 time, key of B-flat major. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the left hand, with an asterisk indicating a change.

8.....

Second system of the musical score. The right hand continues with intricate melodic patterns. The left hand's accompaniment remains consistent. Dynamics include *f* and *p*. Pedal markings are present below the left hand, with an asterisk indicating a change.

8.....

Third system of the musical score. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the left hand, with an asterisk indicating a change.

8.....

Fourth system of the musical score. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the left hand, with an asterisk indicating a change. The system ends with a double bar line and the number 510-10.

First system of musical notation. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* and *fff*. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Second system of musical notation. The right hand continues with eighth-note chords, and the left hand has a more active line. Dynamic markings include *cres.*, *f*, and *ff*. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Third system of musical notation. The right hand features a more complex, tremolos-like texture. Dynamic markings include *strepitoso.*, *ff*, and *f*. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fourth system of musical notation. The right hand has a dense, block-like texture. Dynamic markings include *ff*, *fff*, *f*, and *fff*. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

# CARL SIDUS' PIANO COMPOSITIONS.

Superior Teaching Pieces in the Easy Grades.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

## SOLOS.

- 3 Anulante from "Surprise Symphony" (Haydn), op. 90. 35  
A classic gem and elegant teaching piece. There is no better setting of this brilliant idea.
- 2 Anulante from Symphony in C minor, (Op. 67 Beethoven), op. 88. 35  
Take the one by Haydn, a classic gem and splendid teaching piece.
- 2 Allegro from Symphony in C major— (Op. 21 Beethoven), op. 79. 35  
As elegant teaching piece, bright and cheerful. Cultivates style and execution. Favorite with pupils.
- 2 Allegro Moderato from Symphony in B minor, (Schubert), op. 90. 35  
Very romantic. Good for bright pupils.
- 2 Bright Eyes Rondo, op. 99. 35  
Bright and sparkling. Very fine teaching piece for style and finger practice. Favorite with pupils.
- 2 Charming Waltz Schottische, op. 70. 35  
Good execution. (Suitable for dancing).
- 2 Charming Waltz, op. 77. 35  
Bright and melodious. Splendid recreation piece.
- 2 Child's Prattle—Rondo, op. 73. 35  
Beautiful, bright rondo. Very effective. Excellent teaching piece. Unfailing favorite with pupils.
- 2 Christmas Bella—Gavotte, op. 214. 35  
Very bright and pleasing. Fine for recreation. Excellent teaching piece. Favorite with pupils.
- 2 Cuckoo and the Cricket, The, op. 74. 35  
Bright, melodious and effective. Good recreation work and teaching piece. Favorite with pupils.
- 2 Cupid's Arrow—Waltz, op. 78. 35  
Charming and melodious waltz. Good recreation and teaching piece. Very popular with pupils.
- 2 Dance Char-érierique, op. 208. 35  
In easy setting of R. Rogers' Dance Characteristic. Bright and of a high order. Good teaching piece.
- 2 Dance of the Bayaders, op. 203. 35  
A beautiful arrangement of Goldmark's famous dance. Fine for style and taste.
- 2 Duke's March. 35  
Bright and teaching music. Excellent teaching number. Exceedingly popular with pupils.
- 2 Eucharistic, The—Waltz, op. 207. 35  
Bright waltz. Good recreation piece; suitable for dancing. Excellent teaching piece.

## FAVORITES.

- 2 Ada's Favorite Rondo, op. 104. 35  
Bright and sparkling; every one a gem. Nothing in the easy grades more popular with young pupils. As teaching pieces they have no superior. The direct arrangements are also very popular.
- 2 Annie's Favorite Mazurka, op. 109. 35  
Excellent teaching piece.
- 2 Charlie's Favorite Polka, op. 101. 35  
Excellent teaching piece.
- 2 Emma's Favorite Galop, op. 107. 35  
Excellent teaching piece.
- 2 Johnnie's Favorite Schottische, op. 100. 35  
Excellent teaching piece.
- 2 John's Favorite Rondo, op. 108. 35  
Excellent teaching piece.
- 2 Katie's Favorite Schottische, op. 103. 35  
Excellent teaching piece.
- 2 Polly's Favorite Mazurka, op. 106. 35  
Excellent teaching piece.
- 2 Tillie's Favorite Rondo, op. 105. 35  
Excellent teaching piece.
- 2 Fairy Tale, The—Rondo, op. 211. 35  
Excellent teaching piece.
- 2 Finale from Symphony in E flat major (Haydn), op. 81. 35  
A classic piece for young pupils. Very effective when well played. Good study; fine teaching piece.
- 2 Finale from Symphony in E flat (Mozart), op. 83. 35  
A magnificent teaching piece. Great favorite with teachers. Universally admired by pupils.
- 2 First Ride Galop, op. 76. 35  
Very bright and cheerful. Great favorite with pupils. Splendid teaching piece.
- 2 Forest Birds' Waltz, op. 69. 35  
Splendid waltz for style and taste. Splendid teaching piece. Favorite with pupils.
- 2 Grand-Mother's Story, op. 66. 35  
Bright, cheerful composition. Favorite with pupils. Good teaching piece.
- 2 Happy Birdlings—Rondo, op. 217. 35  
One of the most fascinating pieces written for young pupils. Nothing more cheerful or lively. Admirable teaching piece, immediately popular with pupils.
- 2 Joys of Spring Waltz, op. 71. 35  
Very melodious and artistic. Very popular with pupils.
- 2 Lily of the Valley, op. 201. 35  
Interesting, cheerful and instructive. Very popular with pupils.
- 2 Lillian Polka—Rondo, op. 200. 35  
Fascinating, sparkling polka. Popular with pupils. Splendid teaching piece for style and development of technique.
- 2 Little Buttercup—Rondo, op. 80. 35  
One of the best teaching pieces exist. Incredibly popular with pupils.
- 2 Longing, Variations (Saron), op. 205. 35  
Composition of a very high order; very instructive. Good for bright pupils.

- 3 March, from the Lenora Symphony, op. 117. (Raff), op. 90. 35  
A most interesting and instructive adaptation for the young player. Favorite with pupils.
- 3 Marguerite—Rondo (Jensen), op. 210. 35  
Beautiful transcription of Jensen's favorite song. Splendid practice for general execution and style.
- 3 Menuetto from Symphony in E flat major, (Mozart), op. 82. 35  
An elegant setting of Mozart's popular minuet. Good teaching piece for execution and style. Incredibly popular with pupils.
- 3 Merry Church Bells, op. 218. 35  
Excellent teaching piece, imitating the bells in the tower. Introduces "Nearer My God to Thee." Good teaching piece. Great favorite with pupils.
- 3 Merry Go Round—Rondo, op. 202. 35  
A teaching piece for confidence. Interesting and recreative. Pupils' favorite.
- 3 Merry War—Fantasia (Strauss), op. 127. 35  
Interesting fantasia for young pianists. Good practice for style and execution. General favorite.
- 3 My Darling—Yorkie, op. 215. 35  
One of the brightest, most melodious and fascinating pieces. Incredibly popular with pupils. Splendid teaching piece and study for style.

## OPERATIC FANTASIAS.

- 2 Bohemian Girl—Operatic Fantasia, op. 131. 35  
Excellent teaching piece.
- 2 Faust (Gomodo), op. 129. 35  
Excellent teaching piece.
- 2 Fille du Régiment (Donizetti), op. 134. 35  
Excellent teaching piece.
- 2 Fra Diavolo (Anber), op. 128. 35  
Excellent teaching piece.
- 2 Il Trovatore (Verdi), op. 125. 35  
Excellent teaching piece.
- 2 Lucia di Lammermoor (Donizetti), op. 126. 35  
Excellent teaching piece.
- 2 Lucresia Borgia (Donizetti), op. 134. 35  
Excellent teaching piece.
- 2 Martha (Flotow), op. 135. 35  
Excellent teaching piece.
- 2 Merry Sleigh Bella—Rondo, op. 67. 35  
Excellent teaching piece.
- 2 Puritani—Fantasia (Bellini), op. 130. 35  
Excellent teaching piece.
- 2 Rigoleto (Verdi), op. 133. 35  
Excellent teaching piece.
- 2 William Tell (Rossini), op. 132. 35  
Excellent teaching piece.
- 2 On Blooming Meadows—Waltz, easy arrangement (Kee-king), op. 74. 35  
An elegant arrangement for young players of this popular waltz. Very popular with pupils.
- 2 On Halloween—Rondo, op. 204. 35  
Excellent teaching piece. Splendid recreation, rich harmony. Good teaching piece.
- 2 Papa's Waltz, op. 200. 35  
A melodious and effective piece. Great favorite with the little ones. Good teaching piece.
- 2 Peed Little Polka, op. 110. 35  
A captivating and charming polka; delight of young pianists. Splendid teaching number.
- 2 Promenade, The, op. 73. 35  
Without doubt one of the best teaching pieces written for the young player. Very fascinating. Very popular with pupils.
- 2 Red Sarafan, The, op. 212. 35  
An elegant setting of the Russian air. Good for style and technical development.
- 2 Rink Waltz, op. 68. 35  
A rapid and very striking waltz. Excellent teaching piece. Great favorite with pupils.
- 2 Scherzo from Pastoral Symphony (No. 6, op. 88, Beethoven), op. 67. 35  
A wonderful setting of this great scherzo. Very bright and humorous. Fine study for style. Good teaching piece.
- 2 Scherzo from (Reformation) Symphony, (op. 107 Mendelssohn), op. 89. 35  
A beautiful setting of this famous scherzo. Fine work and precise in legato and running passages.
- 2 Scherzo from Symphony in A minor, (op. 68 Mendelssohn), op. 83. 35  
A wonderful adaptation of the well known scherzo. Bright, witty and splendid for technique. Very fine teaching piece. Very popular with bright pupils.
- 2 Scherzetto, op. 206. 35  
An unusually well written piece. Magnificent five finger exercise. Should be studied by every pupil. Excellent teaching piece.
- 2 Spring Approaches, op. 213. 35  
One of the very best. Grand teaching piece. Great favorite with pupils.
- 2 Tenebrae (Beethoven), op. 209. 35  
One of Beethoven's greatest inspirations. Great study in style and expression. Admirable teaching piece for bright pupils.
- 2 Unter Donner und Blitz Galop (Strauss), op. 124. 35  
One of the best pieces for young pupils. Suitable for dancing. General favorite.
- 2 Vivaldi—From Symphony in A major, (op. 82, Beethoven), op. 80. 35  
A bright fascinating piece. Good study for young pianists. Splendid teaching piece.

## DUETS.

- 2 Bright Eyes—Rondo, op. 90. 35  
Very melodious and captivating. Good finger practice. See solo.
- 2 Charming Schottische, op. 70. 35  
An unusually stylish and melodious piece. Very effective. See solo.
- 2 Charming Waltz, op. 77. 35  
Bright and fascinating exhibition number. Good practice for style. See solo.
- 2 Child's Prattle—Rondo, op. 73. 35  
Very effective rondo. Excellent practice. See solo.
- 2 Cuckoo and the Cricket, op. 74. 35  
Very melodious and convincing. A delight of country life. Popular with young pupils. See solo.
- 2 Cupid's Arrow Waltz, op. 78. 35  
Very refined and melodious. Good and effective exhibition piece. Splendid practice in time. A general favorite. See solo.

## FAVORITES.

- 3 Ada's Favorite Rondo, op. 104. 35  
Excellent teaching piece.
- 2 Charlie's Favorite Polka, op. 101. 35  
Excellent teaching piece.
- 2 Ella's Favorite Galop, op. 102. 35  
Excellent teaching piece.
- 2 Jenny's Favorite Gavotte, op. 107. 35  
Excellent teaching piece.
- 2 Johnny's Favorite Schottische, op. 100. 35  
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- 2 Katie's Favorite Schottische, op. 103. 35  
Excellent teaching piece.
- 2 Polly's Favorite Mazurka, op. 106. 35  
Excellent teaching piece.
- 2 Tillie's Favorite Rondo, op. 105. 35  
Excellent teaching piece.
- 2 First Ride, The, op. 76. 35  
A bright and magnificent galop. Very effective and popular. Pupils' delight. See solo.
- 2 Forest Birds' Waltz, op. 69. 35  
Effective and very popular with young players. See solo.
- 2 Grand-Mother's Story, op. 66. 35  
A refined, melodious work. Commendable for style and taste. See solo.
- 2 Happy Birdlings—Rondo. 35  
Without doubt one of the finest duets extant in this grade of difficulty. Taking collections for charity. Popular with pupils. See solo.
- 2 Joys of Spring Waltz, op. 71. 35  
Excellent teaching piece and special favorite with pupils. See solo.
- 2 Lillian Polka—Rondo, op. 200. 35  
Very effective and popular. Fine exhibition number. Good practice. See solo.
- 2 Little Buttercup—Rondo, op. 80. 35  
A fine and effective piece. Very popular. Abounds in novel effects. Commendable practice.
- 2 Merry Sleigh Ride—Rondo, op. 67. 35  
Nothing more charming or brighter. Splendid teaching piece. General favorite with pupils. See solo.
- 2 My Darling—Yorkie, op. 215. 35  
An exceedingly bright and fascinating number. Commendable practice and very effective. Special favorite with pupils. See solo.
- 2 On Blooming Meadows—Waltz, easy, op. 74. 35  
An easy arrangement of this beloved waltz. Immensely effective. Pupils' favorite. See solo.

## OPERATIC FANTASIAS.

- 2 Bohemian Girl (Bailfe), op. 131. 35  
Excellent teaching piece.
- 2 Faust (Gomodo), op. 129. 35  
Excellent teaching piece.
- 2 Fille du Régiment (Donizetti), op. 134. 35  
Excellent teaching piece.
- 2 Fra Diavolo (Anber), op. 128. 35  
Excellent teaching piece.
- 2 Il Trovatore (Verdi), op. 125. 35  
Excellent teaching piece.
- 2 Lucia di Lammermoor (Donizetti), op. 126. 35  
Excellent teaching piece.
- 2 Martha (Flotow), op. 135. 35  
Excellent teaching piece.
- 2 Merry War (Strauss), op. 127. 35  
Excellent teaching piece.
- 2 Puritani, I (Bellini), op. 130. 35  
Excellent teaching piece.
- 2 Rigoleto (Verdi), op. 133. 35  
Excellent teaching piece.
- 2 William Tell (Rossini), op. 132. 35  
Excellent teaching piece.
- 2 Promenade, The, op. 73. 35  
A rapid and effective setting through paths of very varied character. Excellent practice in time. Popular with pupils. See solo.
- 2 Rink Waltz, op. 68. 35  
An unusually brilliant, melodious and fascinating waltz. A fine study for an audience. Delight of young pianists. See solo.

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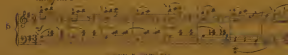
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